

SPECIAL FIGURE SALON

FEBRUARY 1952 75c

ART Photography





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Presents

**TV PIN-UP
SCHOOL**
PAGE 10

ART Photography

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This month's cover by
PETER JAMES SAMERJAN





STEPHEN DEUTCH DRAMATIZES INDUSTRY

Pouring a hear of molten steel into molds at a United States Steel plant in South Chicago is an industrial operation strikingly dramatized by Deutch's silhouetting huge ladle, molds and "pourer" in photograph.

Tuning mechanism from a Scott Radio chassis was seen by Deutch as a series of delicate shadows.



By M. L. Millar

How do you put glamour into a piece of cold steel? Industrial firms hire Chicago photographer Stephen Deutch to do just that.



Galvanizing steel in a strip mill is a standard operation at Acme Steel Company plant but photographer Deutch saw elements for a strong composition in the long row of spindles and repetition of spokes and wheels.

It isn't simple to get an exciting picture of a row of machinery or workmen in overalls. The usual pictures of this sort are flat and lifeless. They seldom attract much attention.

What does go into making a really eye-catching picture of industrial operations? Craftsmanship and patience, an artist's eye for line and composition, an understanding of people and machines and the ability to translate the prevailing mood of a mill or factory—all of these go into making a dramatic industrial photograph.

Stephen Deutch, Chicago commercial photographer, has had many assignments photographing scenes in factories, steel mills, and engine manufacturing plants. It's his job to glamourize a section of machinery, a paint spraying job or a bit of wire. The purpose of each shot is to attract a magazine reader and call his attention to the name of the company—Wurlitzer, Cummins Engine or Marshall Field.

Born some forty years ago in Budapest, Deutch studied sculpture at the Budapest Academy. Later he went to Paris and worked with a group of artists. In 1931 he married a photographer. His wife was making more money than he was, so Deutch gave up sculpture and became a photographer.

Because he loves factory assignments, Deutch is one of the best industrial photographers in the business. His procedure works something like this.

The company's requirements are outlined to him. Sometimes an advertising agency handling the job for the company will have specific shots they want Deutch to take. Often he is simply told—"Get a dramatic picture for us!" How he does it, what he takes, is up to him.

On any industrial assignment, Deutch allows himself plenty of time—usually an entire day—to get pictures at a plant. His equipment consists of a Speed Graphic (the camera he always uses on location), with



Deep curve of piano and pattern of strings were emphasized by Deutch to produce this unusual ad photograph for Wurlitzer.

Another interesting pattern is found in this shot taken of a lacquer spraying job at the Wurlitzer piano factory by Deutch.



Strong lighting on engine and on worker's hands is key to impact of photograph. Lined face, heavy glasses and pleasant expression add touch of "human interest" to this Cummins Engine shot.



Eastman Super Panchro Press Type B film and extension flashes.

First he takes a tour through the plant. He absorbs the sounds, color and general atmosphere. He likes to talk with workmen and is really interested in the various machines functions. He asks a thousand questions about this operation and that. He may stand for a half hour just watching the movements of a worker.

He sifts the scenes and images to decide just what phases of the plant operations will best lend themselves to striking pictures. He is not concerned with showing an operation accurately—with "documentary" or reportorial type pictures—or in showing a complex operation. He looks for a dramatic picture. He will sub-

One of many "Behind the Stage" photographs taken for Marshall Field & Company shows money changing operation in basement. Pipes reach to all floors of huge store for customers' money.

ordinate accuracy and detail to get a striking effect. He finds that the shape of machines or that repetition of lines and shapes serves his purpose best.

The operation of spraying lacquer on the back of a piano is not interesting in itself. This step in the manufacture of a piano is not one of the more technically difficult operations—it is just a standard operation requiring little skill. But Deutch saw a pattern in the wooden ribs of the piano and in the line of the workman's arm and paint hose—elements for a dramatic picture.

Deutch never "poses" workers. He prefers to make a picture of the man's natural movements as he goes about his job. He thinks any disruption of accustomed action tends to produce a stilted picture.

Expert timing is necessary to get just the desired effect. In taking the piano spraying picture, Deutch watched the workman go through the operation several times until he knew at just what moment the workman's hand was in a certain position. When the workman assumed the exact position essential to the composition he wanted, he snapped the shutter. Of course, the camera had to be set in position, lighting adjusted

and carefully planned before he was ready.

Simple lighting, usually a single flash or natural light from a window, produces a better picture, Deutch thinks. Light concentrated on one area of the scene to be photographed highlights the spot and a dramatic effect is achieved. Often a workman is silhouetted against the light spot—such as in the piano spraying and in the U.S. Steel picture.

A good industrial photo should be more than just a picture of a machine or group of workmen, Deutch feels. The picture should make the magazine reader hear the whirring machines and smell the sulphur or smoke. To capture the mood of a plant in a few pic-





Lock-up man at 20th Century Press uses hammer and wood block to level type for pressrun. This is usual process for magazines like ART PHOTOGRAPHY. Spot lighting and low angle give picture drama.



tures is difficult and requires imaginative approach by the photographer. Often a picture must be shot from an unusual angle to better convey the sounds and colors of a scene in a black and white photograph.

Deutch photographed scenes in Marshall Field's for a booklet, "Behind the Stage", put out by the store to acquaint the customer with part of the store seldom seen. The idea was to arouse reader interest by showing some of the more unusual aspects of merchandising.

One of the pictures he was asked to take for Field's was the money changing operation in the basement.

Advertisement reader feels he's being permitted an intimate glimpse into a machine shop. Strong lighting and machine crossing foreground heighten the reader's illusion.



A ladder is nearly always essential to Deutch's work because often most dramatic shot is one taken from above. Scene is at Container Corp. and shows printing of cardboard boxes used by Storkline Co.

Rows of gleaming tubes that forked out into all parts of the store fascinated him. "Reminded me of a pipe organ," he says. He climbed a ladder above the girls at work to get his picture. He pointed the camera down and shot at a slight angle to emphasize the row of tubes. The result was a picture dramatizing the whole scene and yet conveying the shadowy atmosphere of the basement room.

Pictures like that are difficult to achieve without craftsmanship. The camera must be a part of you. When you are no longer aware of its mechanical aspects you will be able to get the picture you visualize every time you snap the shutter. It would take much longer than an hour to get a dramatic industrial shot, Deutch says, if he had to spend much time thinking about and fooling with his equipment. Thought and energy must be devoted to thinking about and planning the right scene to shoot, and the best lighting for a striking effect.

The results make all this hard work worthwhile. Pictures like Deutch's leave an impression of a whole industry in the mind, and with that of course, the name of the company. In industrial shots the idea is not to sell a product but a name—an institution.

When a reader looks at the dramatic lines and polished wood texture of the grand piano, he sees more than a piano. He imagines Horowitz or Schnabel playing his favorite concerto and associated with these pleasant thoughts is the name of the firm—Wurlitzer. Steel is no longer a giant girder but long tape wound on a spool. Life is pumped into a radio—it is no longer just a mahogany case from which Jack Benny's voice issues. As the result of a photograph the radio becomes a series of delicate shadows and interesting shapes.

The reader is sold. But the picture must be dramatically and realistically conceived to capture the imagination.

BERNARD OF HOLLYWOOD'S

TV

Pin-up School

New techniques in pin-up photography can now be learned at home—with a television set as a textbook!

Pin-ups are introduced with pictures, then live model.



CAMERA ON ANNOUNCER.
MUSIC: (THEME UP FULL AND FADE)

ANNCR: SKIPPY PEANUT BUTTER WELCOMES YOU TO — YOU ASKED FOR IT! (PAUSE).

AMONG TONIGHT'S FEATURED GUESTS IS THE MOST FAMOUS OF ALL PIN-UP PHOTOGRAPHERS, BERNARD OF HOLLYWOOD AND HIS FAMOUS PHOTO MODELS.

MUSIC UP

CAMERA TWO: CLOSE UP OF "PIN-UP" MAGAZINE COVER. HANDS FLIP COVER. CUT TO PICTURE OF MODEL ONE IN POSE.

FADE TO LIVE MODEL ONE. SHE STEPS OUT OF FRAME AND AUTOGRAPHS PICTURE ON RIGHT HAND CORNER. SHE STEPS BACK INTO FRAME. DISSOLVE TO CLOSE UP OF PICTURE IN MAGAZINE.

HAND TURNS NEXT PAGE OF "PIN-UP" MAGAZINE. REPEAT ABOVE ROUTINE WITH MODEL TWO AUTOGRAPHING PICTURE IN LEFT HAND CORNER.



Audience sees how simulated beach scene is prepared in studio. Model is posed against fake pilings with painted backdrop. Bernard points out that improper lighting will detract from realism.

HAND TURNS NEXT PAGE OF "PIN-UP" MAGAZINE. REPEAT ROUTINE ABOVE WITH MODEL THREE AUTOGRAPHING PICTURE NEAR CENTER. SHE STEPS BACK INTO FRAME AND DISSOLVE TO CLOSE UP OF PICTURE IN MAGAZINE. ANNER WALKS INTO CAMERA AND SIGNS NAME. MUSIC: (UP AND OUT) (APPLAUSE)

The excerpt from the accompanying TV script proves that pin-up photography has finally crashed TV—in fact—I have already had shows on Mutual, ABC

Relatively high and stationary level of TV cameras posed technical problem, created unflattering distortion. To partially overcome this handicap special platform was constructed for posing models.





Bernard carefully coaches model on assuming correct pose. Others select position for on the spot candid shot.

and CBS.

In a way the whole thing was inevitable. To everyone familiar with the working methods of American salesmen it was a foregone conclusion that flesh and blood pin-ups would invade television. The pert and shapely dolls have been selling—most successfully—everything from bras to shaving cream in magazines and on billboards. It now appears inevitable that they will supersede the wooden puppets attempting the same task in this great new visual advertising medium.

Bernard makes lighting diagram once model has been thoroughly briefed on pose. While position of all lights is not shown here, roving TV camera shows them to audience while Bernard explains.





After explaining lighting techniques, Bernard demonstrates how slight variations in pose make interesting additional shots, pointing to altered position of arms, legs, and body stance.

However, the pin-ups had quite a few obstacles to hurdle during their jump into this new market. TV, with its powerful hold on the child's mind, was meeting with all sorts of censorship taboos; nobody knew exactly how deep a neckline could plunge without being offensive or how conventional a pin-up costume or bathing suit had to be to pass muster. These were,

and still are, moot questions which only the open-minded cooperation between the TV industry and the public will work out to a mutual satisfaction.

In the case of our guest performances—Lessons on Pin-up Photography, with live models—we had no precedent to go by; therefore costuming was worked out differently for each performance. In the beginning,



Special attention is given to reclining pose since legs must show natural grace. A stickler for detail, Bernard illustrates proper angle to audience.

model in the identical pose and outfit.

For a few seconds the viewing audience did not know whether it was looking at a photograph or a real model. Then we started the pin-up lesson with the master of ceremonies acting as an eager beaver student. The explanations were all given in a non-technical vein in order to provide the necessary entertainment along with the instruction. The great advantage of this kind of teaching is that the viewer can actually see the experimental interplay between model and photographer. In all other forms he sees only the results of each phase.

However, there are still quite a few technical details to be ironed out before a televised photo-course will have an exacting instructional value. The most notable technical drawback on our demonstration was the relatively high and stationary level of the television cameras. This created an unflattering distortion and prevented us from making dramatic

as guests of NTG's "Hollywood Opportunity Shop" and also Kay Mulvey's "Open House," the self-imposed censorship went so far that even parent-teacher organizations would have given us a blanket endorsement.

Later, when we appeared on Art Baker's "You Asked For It!" and the "Hal Sawyer Views Hollywood" shows, we were given much more leeway. In fact, the producers suggested we duplicate exactly some of the poses from my pin-up book, "Pin-ups, A Step Beyond", which brought about the premiere showing of the Bikini suit on TV.

Our idea was to let the cover girls come to life through the technique of the "dissolve". In the beginning of the demonstration a picture of a girl or a page out of my pin-up book was projected on the TV screen, which a moment later dissolved into the live

visual use of the importance of the low camera angle for pin-up photography.

We tried to overcome this handicap partially by building a special platform for the models. Another handicap was the flat, over-all lighting of the entire set which did not permit proper accent on light and shadow modeling.

The electricians and camera technicians of the youthful television industry do not, as yet, have the experience of their counterparts in the motion picture world. But they are catching up fast. Some interesting montage work, achieved by skillful image-mixing from multiple camera operations, speaks well of amazing things to come in the technical aspects of any televised "School of Photography".

Since modeling is acting, and photography is di-



Use of clothespins to tighten sweater for perfect formfit drew laugh from studio audience. Bernard demonstrated how model's back would not be visible when photograph was taken.

While Bernard continues instruction before TV camera, two models relax and study pin-up book. Well trained in posture they automatically assume eye-catching poses for candid shot.



recting, television offers an excellent opportunity to see the process in operation.

TV can show how to obtain the proper mood for a pin-up picture. The photographer can be taught to observe the natural traits of the model and to work from there. He will see how to coordinate the expression with the situation, how to coax his model into emotional projection, because then, and only then, will he obtain that elusive and alluring quality which makes a pin-up.

However, all this is new to TV, and while I have just prepared a format for a comprehensive photography program on TV, I am now in search of the at present rare individual—a television producer who is slightly tired of slapstick and guessing games!



Stone columns presented stock subject until Americo Grasso used strong secondary shadows to establish mood and pattern. He used columns in framing.

Making the ordinary scene unusual sounds like a difficult task. But that's exactly what pattern work does. Have you tried it lately?

By S. M. Tenneshaw

REPETITION MAKES DESIGN

Basket crates on loading platform presented drab appearance until Andre Thevenet took closeup shot. Note how attractive symmetry of design evolved.



It has been said that the mark of a good photographer is a good picture. We wouldn't want to dispute the basic truth in that statement, but it could stand a little revision. We think that the mark of a good photographer is in recognizing a good picture.

So what makes a good picture? Anything that is properly photographed? Perhaps, but this again is a generalization. A really good picture, in the artistic sense, is one that presents the commonplace in an unusual compositional setting.

Pattern photography does just that, and, successfully employed, it is the mark of the artistic photographer. If you don't believe this go through your own film library. Compare the pattern shots you have made—and been proud of in the past—with your portrait, still life, and general scenic shots. Didn't you feel an intense satisfaction when you first developed your pattern prints? Don't you feel the same way now? Of course,



Classic architecture, above, allowed Georges Viollon to achieve pleasing design in perspective. Right, reflected high spots on bottles give Philip Gendreau photo contrasting linear effect.

if you haven't delved into pattern work you should blush in shame, for you've been ignoring one of the most productive fields of creative expression.

Let's get into the meat of pattern work, then. First of all, just what is a pattern shot? It is simply isolating one facet of a given subject, series of subjects, or scene, and emphasizing strong compositional beauty through repetition of rhythmic lines. This repetition makes design, and design is an integral element in good composition.

How does it work in practice? Take a fruit basket for example, such as you see on page sixteen. If you were to photograph only one of these basket-crates from say, five or six feet, you'd have a good picture of a basket—and that's all. If you shot it closer, with attention to angle, you'd come up with perhaps a good study in texture—which is all right, but not as dramatic as if you had used your imagination in properly shooting the whole group. The resulting design, as you can see, hits forcefully, transforming the commonplace into the unusual.

The trick in accomplishing this is simplicity. The rhythmic lines of a subject need not be complicated or inherently arty to be effective. Indeed, the opposite is true. It is the simple, outwardly unassuming "pat-





Pleasing pattern on front of sixteenth century English house was only recently discovered when outer layer of covering plaster was removed. A. G. Donald noted the design and took photo.



Framing technique allowed illusion of "gears in mesh" in this aluminum storage tank photo by Silberstein from Monkmeyer. Without framing, effect of swirling motion would have been lost.

tern" that, with proper attention to angle and lighting, becomes creative and eye-catching. Dramatic design is apparent that did not seem to exist previously. This is because the intrinsic beauty of rhythmic lines have been isolated and emphasized.

The artist has an easy job in doing this since he can change, move around, or omit objects. As a photographer you are handicapped in that you must take the subject as it is—as a general rule. However, by employing different angles of shot you emphasize compositional design. And then too, there is lighting to consider.

Light plays a tremendous role in the effectiveness of all phases of photography, of course. It is especially so in pattern work. Intensity of light will determine the strength of your pattern. And the direction of light will determine shadow emphasis. Shadows, incidentally, cannot be considered a minor detail in pattern work.

Commercial advertising shot by Stephen Deutch shows how balanced design in perspective can be created through repetition of rhythmic lines.





During University of Cincinnati field trip to zoological gardens, interesting shadow pattern was achieved from top of new cage. Photograph by Wilma Loichinger from Monkmeyer.

Very often, as in the case of the column design on page sixteen, the shadow pattern will be the artistic effect aimed at.

What kind of patterns should you look for? As a general rule, any pattern that you visualize as having dramatic quality and one that will offer strong composition. It is the effect that is important and your own judgment will determine this as you select your subject.

You can, of course, approach pattern work systematically. There are certain types of patterns that you will shoot accidentally. That is, they exist because a certain subject was arranged without conscious effort to produce design. Take, for example, the row of laboratory bottles in a glass works on page seventeen. Others exist because of human effort, such as the cathedral shot on page seventeen. Then there are the patterns you look for that evolve from other related patterns to create strong design, such as the sixteenth century English house on page eighteen. You will find

quite often that you can create your own patterns, such as arranging bowling pins in a straight line and using a good angle of shot to emphasize the rhythmic lines. Also, in any number of instances you will find that a definite pattern is weak by itself. This is usually true of a wall design. This type of pattern needs emphasis—something else in conjunction. A good example is on this page.

You can see the definite categories you can look for, and the wide range of subject matter and interpretation possible in each. The trick is in recognizing them. After you recognize them, test your imagination. Shoot from different angles, employ the existing light conditions to the utmost, utilizing shadow combinations as supplementary or primary elements.

Remember that repetition is your aim in good pattern work. For again, repetition makes design. And if you master the trick of good design you'll have gone a long way toward achieving really artistic photography.



Restful mood is enhanced by use of soft lighting in this David M. Mills photograph. Note the careful placing of model's hair.

THE photographer of nudes should not only be an expert with his camera—he should be a student of psychology as well.

The nude figure represents a high form of artistic expression. Not only do the flowing lines of the body reveal symmetrical beauty, but the mood of the pose establishes the expression for the entire composition. The body and its intrinsic beauty is a tangible thing; expression on the other hand is a created effect, and therefore an intangible. It is the intangible that the photographer must reckon with to produce a noteworthy nude study. To properly approach this intangible—expression—the photographer must have insight into character and personality.

A girl who is naturally vivacious will produce a sparkling study in gaiety and charm; this same model

Andre de Dienes photo at right has well conceived introspective mood.

Figure PHOTOGRAPHY

Good nude photographs need expression, so it is up to the photographer to see that each pose sets a mood. Here's how to do it.







Nude model and flower, above left, combine to create statuesque mood. Robert Voss and John R. Hamilton used strong rim lighting to bring out form. Above, right, Andre de Dienes sets mood with sculpture and flowers. Compare both photos.

Vivacious personality of model at right gave sparkling expression to Peter James Samerjan nude study. Photographer should always try to utilize model's natural traits in setting mood because result will be warm, sensitive interpretation.



Jack Howard is a master of realistic posing. His theme here of a model surprised in her bath is vividly portrayed in high key. Note careful placement of hands.

might be a dismal failure in attempting to pose in an introspective mood. Her personality would be alien to the desired expression.

In photographing the nude, then, the photographer must first decide on his model's natural traits. Her mannerisms, sensitivity, and general appearance will be the keys toward determining her personality type. The poses in which the photographer directs her should be harmonious with her personality. This is necessary because the model must be able to supply intelligent, sensitive interpretation to the photographer's direction. She cannot achieve a full expression of the theme to be portrayed if she is not aware in her own mind of what to do and how to do it—naturally.

The burden of achieving expression then falls upon the photographer. Once he has decided what pose will best fit his model, he must direct her every natural inclination toward achieving the mood the pose typifies. This will be accomplished not only through attention to position of the body, but by facial expression as well. The face is a magnet; it draws the eye. Emotion displayed upon the face will have a direct bearing upon the effectiveness of the physical pose. Here personality will become the tangible thing the photographer wishes to capture. This is true because the personality is being put to a definite, visual use.

The photographs on these pages are excellent examples of intelligent approach to expression by expert photographers. Much can be learned by studying them closely.





Natural charm of model is feature of this photograph by Bernard of Hollywood. Proper lighting helps accentuate girl's personality.

Again, Jack Howard, in photo at right, shows his expert knowledge of posing. Note how chair, used as prop, adds to the natural grace and perfect poise of model.



John R. Hamilton's instructions to model in photograph below were simply to sit in a casual manner, looking to her left side. Relaxed pose and balanced figure resulted.





Canby shows strong figure lines in harmony with chair. Note how drapery softens theme.

The Nude and the Setting...

by
**EDWARD
CANBY**



THE editors of ART PHOTOGRAPHY have been kind enough to tell me that they believe my nude studies to be made in good taste with an approach bordering on high fashion. They have asked me to state briefly what my technique is in achieving a "distinctive" mood.

Actually, in evaluating my own work I believe simplicity is my greatest asset. I have a firm belief that model and setting must be in complete harmony—and that their relation to one another be along simple understandable lines. I do not believe in complicated props or poses. I believe that clarity of expression is enhanced by utilizing simple principles: a prop is used to harmonize with and sustain a mood; props should be secondary, never detracting from or overshadowing the subject—the model; I believe the model should be posed in such a manner as to emphasize flowing rhythmic lines; I utilize lighting as a modeling element for the dramatic effect.

Thus, in simple essence, nude and setting are in complete harmony, with high or low key lighting emphasizing dramatic effect. A few examples are presented on these pages.



Canby uses high key with dark accents on hair and flowers to heighten femininity. Note how flowers add freshness but do not subordinate theme.

In study below, Canby again shows good taste in harmonizing body lines with sweep of drapery. Lighting was expertly used to strengthen form.





ROMAN SPRING

With photographic artistry Zoltan Glass recreates the classic flavor of ancient Rome. Here is fantasy in the modern sense.



ZOLTAN Glass, one of the most individualistic photographers of our day, has lifted a page from photographic history. With model and setting he transports us visually back to the classic culture of the Roman Empire. Symbolically titled "Roman Spring", these pictures recreate the classic greatness and mythological fantasy of the days when all roads led to the eternal city.

These photographs have special significance in England, where they were taken, since Britain remained under the influence of Rome for some centuries.

Zoltan Glass discovered what can be described as an "artistic dump"







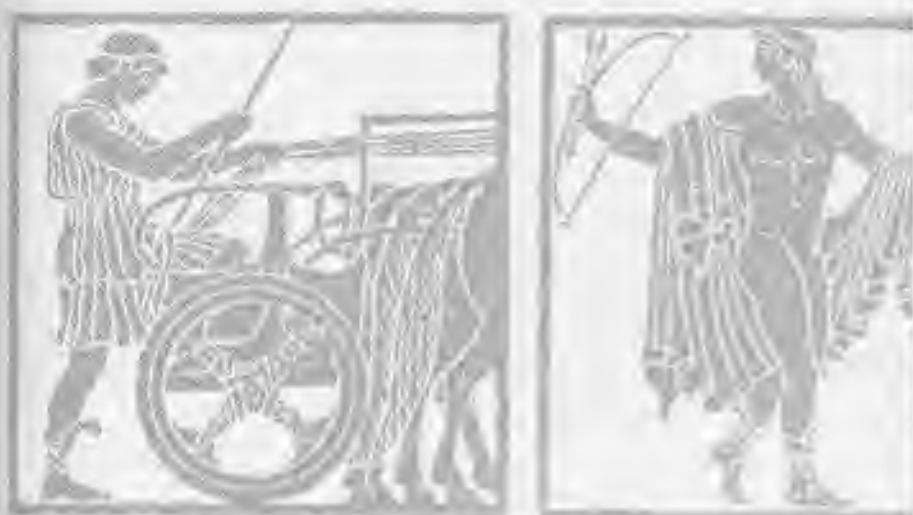
on the outskirts of London. The estate of Sion Lodge belongs to an antique dealer, and through the years has become a repository for sundry *objects d'art* of the classic Roman era.

Seeing the possibilities for projecting a model of today into the colorful past, Zoltan Glass carefully chose his prop backgrounds in the cluttered gardens of the estate. Once he had his scenery firmly established in his mind he set about to accomplish the most difficult part of the project—obtaining the proper model for the theme.

The task was not an easy one. The model had to be an exemplification of the Roman culture as we know and interpret it. Her personality had to be such that she would fit in with the symbolic mood to be portrayed. Glass searched diligently and finally found the right girl. She fit the classic theme in every physical way—body proportions, coiffure, and coolly aloof features in perfect harmony with our understanding of that era. In addition, she possessed the qualifications necessary to interpret properly the mythological aspects of Roman folkways.

*And through the trumpet of this child
of Rome
Rang the pure music of the flutes of
Greece.*

—SWINBURNE





*Tell me, have ye seen her angelick face
Like Phoebe fayre?
Her heavenly haueour, her princely grace
Can you well compare?*
—EDMUND SPENCER





His photographic task then resolved itself into "projecting" model and setting into the forgotten past. Based upon the mythology of the time, he cast his model in the role of a dryad, or tree-nymph. The statuary and verdant background combined with the efforts of the model to produce the striking effect Glass desired—that of a Roman Spring when the dryad left her forest bower to decorate the garden of a Roman noble.

Through fantasy, Glass's photographs, through his technical artistry, achieve a striking portrayal of realism. One can actually sense the carefree abandon, typical of the times, that the wood-sprite symbolizes.

There is, of course, as in most interpretations of the classic, a touch of the modern in this Zoltan Glass masterpiece. The subtle manner of the pose and facial expression allow a glimpse of twentieth century evolution in art.

One does not judge a photographic work such as this; it is to be admired and appreciated. One can simply say it is a tribute to the artistry of the photographer.





Two and a half ton baby hippopotamus at the San Diego zoo seeks protection behind its mother, an aggressive and often vicious animal in defense of its young. Action caught by Arthur L. Center.

CATCHING THE KILLER INSTINCT

BY WM. C. FELLOWS

THE will to survive is the strongest single urge in nature. Closely following it, and perhaps as a direct result, is a keen distrust of fellow creatures. In the animal world moments of distress or impending peril combine these two characteristics to bring out the killer instinct. The alert photographer can be on hand to capture these emotions.

Animals, like man, react differently to given situations. They are highly individualistic and their emotions run the gamut from passive resistance to ferocious rebellion. Some are quick to respond to implied threat while others are wary and cool—until the last possible moment when they may explode into a frenzy of snarling rage.

You can catch all of these moods. Many will be captured accidentally—by just being on the scene when the action occurs. Others will be a product of your skill and patience in dealing with a pet to “create” the desired mood. Since there is drama in menace this type of animal picture can be highly effective and hold the eye like a magnet.

Popular misconceptions are also a factor in achieving especially dramatic pictures of animal anger. For example, most people who tour local zoos look upon the hippopotamus as being simply a large and lazy creature spending its time half submerged in a deep pool of water. This may be true, in a sense, but the hippo with a youngster to protect can be a very vicious and fearful beast. This seeming incongruity to popular impression is what makes for eye-stopping drama such as you see on page thirty-four.

It can be understood then that dramatic photographs of the killer instinct are heightened when the photographer recognizes a popular misconception and shows a “contrary” reaction to an expected one. A



Sphinx-like attitude of cat belies tense awareness of photographer Arnold Kidson and the ball of yarn (not visible in photo) Kidson used to arouse killer instinct. Moment later cat “attacked” yarn.



Champion British Friesian Bull had unusually mean disposition. Blinders, nose ring, and ropes were necessary to keep animal under control en route to Royal Counties Show at Southampton. Photo by Keystone Pictures Inc.

←



Ferocious nature of king of beasts is demonstrated to class of school children by lion trainer Dick Clemens. Even "tame" lions have strong urge to kill. Photo by Leo Fuchs, Graphic House.

perfect example of this is the champion bull shown on the bottom of page thirty-five. The bull is usually thought of as being a creature of action, a thundering monster when in man's presence. The truth is that a bull can see "red" only when he "sees". With blinders he is quite under human control. However, the implied menace is great in this photograph. Added drama is given with the nose ring and attached "guides" used to handle the beast. This picture is in direct contrast to generally expected reaction and therefore packs a solid punch.

The cat family offers you many interesting menace studies. Large cats, such as the lion, usually live true to form. Lions are expected to be openly belligerent toward man and they invariably are. Their regal appearance is awe-inspiring, and as they advance upon a trainer with open jaws they provide the photographer with a picture that is the epitome of menace.

Domestic cats, partly because of their close contact

with man, and partly, perhaps, because of their punitive size, are more apt to be wary, cool, and watchful in their distrustful moments. Their eyes tell the story, however—one of menace. The camera can catch this.

Page thirty-seven shows a remarkable photograph of a cat in action a scant second before its outspread claws close over a hapless mouse. Pictures like this can be "created" by the clever photographer who has patience and skill in arranging his subjects and is ready to shoot the moment action occurs.

While lighting is always an important factor in your photographic work, mood types such as these allow less critical emphasis on photographic techniques. It is the drama that is the important thing. An emotion is being registered, a powerful one that for the most part sublimates technical elements. Proper attention to lighting should be given—wherever possible, but the problems of good balance and composition will more often than not be solved by judicious cropping in the

dark room. The central theme — the animal—can be played up, eliminating any confusing or conflicting background.

Since the theme is such a powerful one the critical preparations such as props, posing, angle of shot, and the like do not require as careful attention as portrait, scenic, or general still life shots.

Actually, you will find that most of the technical problems are resolved by spontaneity. Take your camera and go for a walk through your local zoo. You will undoubtedly find many instances to catch the killer instinct in a natural setting. On the other hand, your studio can be utilized to good advantage with your own pet, a cat or dog. Choose your situation with imagination and care — with your camera ready.

These dramatic aspects of animal photography will widen your experience and sharpen your ability to recognize good pictures in many moods. As a parting thought, while



Startling photograph of cat "pouncing" on live mouse demonstrates with dramatic effect the killer instinct in action. Note distended claws ready to rip prey. Photo by Jack Gorman, Graphic House.



beauty invariably catches the eye, bringing out the beast is a sure-fire means of getting — and holding — attention.

So make a point of diversifying your animal portrait work from now on by including a little action-drama. You have your studio, or, if you prefer, the local zoo. And — no model fees for the latter!

English Bull at left stares distrustfully at cat placed a few feet away out of camera range. As dog growls, belligerent expression is heightened by visible fang. Photograph by Joseph Golowka.



Simply titled, "Mr. Mac Kellaig with Prince Charlie's Pipes", photo by J. Allan Cash at left shows Scottish Highlander in traditional dress. Rugged landscape bears out authentic note.

Life moves slowly in the Land of the Pharaohs. Typical laborer's attitude is expressed in Gene Badger photo, right, showing Egyptian rivermen waiting for a lock to open on Sweetwater Canal.

F E B R U A R Y

ART Photography

Salon

PEOPLE AND PLACES

PHOTOGRAPHY and travel go hand in hand. Especially attractive to the artistic photographer is the lure of far-off countries. This is only natural since the color and strangeness of different ways of life appeal to the esthetic sense.

This month ART PHOTOGRAPHY presents an "International" salon of people and places. These are not the standard stock scenes you might see in a travel brochure—they reach into the heart of each of the ten countries represented. Each picture is personalized, telling something of the folkways of the people, either

by their dress, expression, or activity. In some cases a simple portrait of a single individual tells in symbolic nature what a scenic view might have neglected. There is art in expression, and people throughout the world carry the trade-mark of their homeland in every mannerism.

If you are contemplating a trip abroad you will want to capture the emotion of each country you visit. This month's salon has that quality. People and places—the emotion of living—different, exotic. Good photography requires good expression. Here it is.







Sometimes the flavor of a country can best be shown in the technique of an expert native photographer. C. A. v. Prooijen of Rotterdam uses soft focus to show a Dutch boy and his magic lantern—blending present and past.

Though the canal "street" in the Georges Viollon photograph at left might seem to indicate that this is Venice, Italy, actually the architecture identifies it as a German town. Called Old Ulm, it retains the romanticism of bygone centuries.

Paris is famous for its gay bohemian night life. Serge De Sazo captures the bold and provocative nature of a French cafe dancer, right, ending her act in a popular bistro.





Glamorous señoritas are a trade-mark of the Latin American countries. The Annemarie Heinrich photograph at left typifies stately charm both Rio de Janeiro and Buenos Aires are noted for.

Proud armadas laden with rich cargoes from distant colonies no longer enter Spanish ports. However, Spain is still a sea-faring nation as exemplified in Alfredo Guiso Puiz photograph, below.





Amid crumbling buildings that have withstood desert storms for many centuries, weary travelers rest in Moroccan oasis before continuing their journeys. Photo by Mme. Denyse Andre-Baudeu.



Hawaii is usually shown in photographs as the land of the famous hula dancers. While this is true, the territory is rich in the sophisticated charm we have become accustomed to in the United States. David A. Muramoto symbolizes the glamor of Hawaii in this photograph.

Fishermen are part of the tradition of any country whose land borders on open sea. At right, Yugoslavian fishermen return from their day's labors on the Adriatic and dry their net in the dock area. Photograph by Milan Pavic.





Ralph Poole transforms staid old firehouse into nightmare study with "run negative."

A PHOTOGRAPHIC VENTURE IN Surrealism

By George L. Masters

Interpretations of Salvador Dali's work are many and varied. Significantly, Dali titled his work below, "Invention of the Monsters."

Photo through, courtesy of Art Institute of Chicago



AS one art critic put it when confronted with the question of the relative merits of surrealism in the field of art: "You either like surrealism or you don't!"

This profound observation can perhaps be applied to the two examples of surrealist photography on these pages. You'll either like the result or you won't.

Whether or not you like them, however, they do contain certain dramatic and inherent artistic elements worthy of close inspection. As in most cases of surrealism one can extrapolate on the theme in a myriad ways; indeed, no two people may have identical mental impressions. The effects are at once Freudian and nightmarish, and as such, many possible avenues of interpretation are open.

The fact that most can agree upon is that surrealism has its place in art. Since photography also has its place in art, it follows that surrealism and photography are not alien media.

Photography, unlike painting, cannot record an abstract idea. However, photography can take a physical impression, and through the ingenuity of the photographer and his dark room, transform the impression from one of obvious interpretation to a series of nebulous or disconnected ideas.

The process of doing this is not necessarily complicated. It requires "chemical" experimentation with emulsion to produce a "running negative".

Ralph Poole, of Downey, California, had no idea of using his two original photographs on these pages for anything but a routine assignment. Working on a local historical project in Los Angeles, he photographed the old home and firehouse, (which latter building has since been torn down to make way for a freeway) and developed the negatives in a normal manner.

It was some months later that Poole decided to experiment with running negatives. At first he used warm water, with no results. The emulsion remained unchanged. He tried hot water, then boiling water, achieving only reticulation.

Finally he decided that the emulsion was too hard and wondered what effect baking soda would have when mixed in the hot water. He tried it on a number of old negatives and it worked — so successfully that

the emulsion ran down the drain!

Varying the amount of baking soda to the hot water, Poole finally found that one tablespoon to a quart of simmering water gave fairly good control. He lay his negatives, emulsion side up, on a piece of screen and gently lowered them into the water. (In experimenting yourself, the time of immersion is uncertain, depending upon the density of the negative. Experimentation will be your best guide.)

When Poole noted that the emulsion was "softening" he withdrew the screen slowly, and then by tilting the screen, allowed the emulsion to "run" into an effective pattern. (This can also be accomplished by using the fingers as a "brush".) He then allowed the negatives to dry and the emulsion hardened. You see the results here, startling, dramatic, and in a sense, weird.

For the sake of comparison, two of the celebrated works of surrealist painter Salvador Dali are also shown. You will note that while the surrealist painter pays attention to geometric design, the photographer is handicapped in this respect since his control over the running emulsion is limited to directing its flow. (Except in cases where finger "brushing" is utilized.)

The effects, however, are of striking similarity. For the photographer with an imaginative flair, surrealist work with running negatives will open up many possibilities for dramatic interpretation. Certainly the results will never be given a cursory glance!

Salvador Dali, foremost exponent of surrealism, named this excursion into unreality, "Mac West."

Courtesy of the Art Institute of Chicago



Part of Ralph Poole's technique is to retain basic sense of order from original theme. It is the contrast between geometric harmony and created distortion which produces dramatic, credible effect.



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